

# Unfold a Place

Plats: Otilia Adelborgmuseet  
Kyrkbyvägen 36, Gagnef

Tid: 5 juli - 16 september  
Vernissage: 5 juli kl.15

GAIR presenterar utställningen *Unfold a Place* - en internationell grupp-utställning på Otilia Adelborgmuseet i Gagnef som visar sex konstnärers olika bekantskap med Dalarna. Det är ett undersökande arbete som reflekterar över tid, plats och arvet efter konstnären Otilia Adelborg (1855 Karlskrona - 1936 Gagnef). Ställer ut gör konstnärerna Kristina Bength (SE), Anders Bergman (SE/FI), Tatiana Danilevskaya (RUS), Marc Handelman (US), Malin Pettersson Öberg (SE) och Nuno Vicente (PT), alla just nu i residence i GAIR. Curator är Sara Rosling

Utställningen baseras på GAIRs researchprojekt *Arvet efter Otilia* (2017-2018) som utforskar den tvärdisciplinära och något förbisedda konstnären Otilia Adelborg, aktiv i Gagnef för drygt hundra år sedan. Projektet uppmuntrar till konstnärlig research och har genererat sex helt nyproducerade konstprojekt och verk utifrån platsen.

*Hur uppfattas Otilia Adelborgs konstnärskap och gärningar idag?  
Och vad kan mötet med mellan kulturarv och samtidskonst säga om vår egen tid?*

Det förgångna och historier kring det förflutna existerar inte utan vårt engagemang i nuet. På så vis förändras bilden av historia ständigt, en process som både omfattar och utesluter. *Unfold a Place* speglar sex konstnärers vistelse i GAIR sommaren 2017 och mötet med platsen Dalarna. Bakom ligger arbete som som blickar framåt och tillbaka, aktiverar och vecklar ut. Utställningen reflekterar över kulturarv, arkivens roll, men även den enskilda människans behov av att samla och bevara. Vilka föreställningar producerar dessa urval över tid? Och finns det en samlandets logik? Insamlandet av material hör också till den konstnärliga processen synlig i Otilia Adelborgs konstnärskap, ett sätt att bearbeta sin omgivning som går igen hos samtida konstnärer.

Utställningen utgår ifrån Otilia Adelborgmuseet med ytterligare satellit-presentationer på Minnesstugan, Gagnefs kyrka samt på Galleri Se Konst i Falun och Dalhalla i Rättvik. I samband med *Unfold a Place* visas även ett urval arkivmaterial relaterat till Otilia Adelborg på museet. På vernissagedagen välkomnar museet och GAIR till ett samtal om samtidskonst, kulturarv och arkiv tillsammans med konstnärerna och inbjudna gäster. Under utställningsperioden arrangeras guidade turer mellan de olika platserna i Gagnef.

## Marc Handelman (b. 1975, Santa Clara) US

Marc Handelman is a visual artist and teacher. Through paintings, installations, artists' books and other media his work explores the exchanges between painting, art history and image culture within the visual rhetoric and politics of landscape. Engaging themes such as the re-emergence of nineteenth-century landscape aesthetics in corporate advertising, political branding, white supremacist mythology, and the gendering and essentialization of nature, Handelman's work questions the ways in which the omnipresence of these and other naturalisms aestheticize and legitimize forms of violence and oppression.

Handelman studied Visual Arts at Columbia University in New York. He has exhibited extensively throughout the United States as well as internationally in such venues as PS1 MoMA, The Studio Museum in Harlem, Dieu Donne, The Orlando Museum of Art, The Royal Academy of Art in London, The Royal Swedish Academy of Fine Arts in Stockholm, The Saatchi Gallery, The Nerman Museum of Contemporary Art, The American Academy of Arts and Letters, The Portland Museum of Contemporary Art, The Rubin Museum, and the Storefront for Art and Architecture among others. Handelman's work has been reviewed in numerous publications such as The New York Times, The Los Angeles Times, Artforum, The New Yorker, Art in America, Flash Art, Tema Celeste, Time Out New York, The New York Observer, Art in Review, The Boston Globe, Cultural Politics Journal, Art Press, ArtSlant, The Financial Times, The Providence Journal, CIRCA, and BOMB, among others. His book *Archive for a Mountain* was published by Publication Studio in 2011. Handelman lives and works in New York City. He has taught extensively in the graduate programs of Bard College and Columbia University, and was appointed Associate Professor at The Mason Gross School of the Arts, at Rutgers University in the Spring of 2018. He is represented by Sikkema Jenkins & Co. in New York.

### Artist's notes:

These works take their inspiration from Otilia Adelborg's ABC-genre picturebook *Prinsarnes blomsteralfabet* (1892), which anthropomorphically reimagines the flowers of Sweden, linking their common names to the letters of the Swedish alphabet. In these illustrations, nature and language service the preservation and visualization of Swedish national identity. The window curtains, artists book, and paintings made for this project explore the fraught identities of belonging —of *who* belongs, and *what* is naturalized. Using a multiplicity of flower pigments and taxa, and drawing from a typographic archive I created from the appropriated fonts of white supremacist propaganda in the region, these works offer alternate flower-alphabets through hybrid forms of non-self-identity, luminous proximity, opacity and alterity. Otilia's original alphabet, already intimated these radical and entwined identities as many of her Swedish plants have complex geographical and cultural origins, modeled by, or overriding the delineations and partitions of human territories and politics, deeply complicating the question of what and how something belongs.

## Tatiana Danilevskaya (b. 1983, Voronezh) RUS

Tatiana Danilevskaya is an artist, teacher and curator. Her practice and sphere of interest covers topics such as intellectual labour, occupation and spoken word considered as work/hobby and labour/leisure. Danilevskaya is keen on the workflow as well as on persons engaged in the activity. She works in a variety of media such as installation, performance and radio art. In recent projects she focuses on social history and self-historicisation of institutions, such as presented at The Museum Kramskoy in Voronezh this year. Her ongoing project *The Voice of Divnogorie*, started 2015, deals with alternative to mass medium and global communications using the environment friendly medium micro radio. The concept of micro transmitting gives an opportunity to rethink the local area, to re-establish the relations in this location by focus on communication, rather than on reporting.

Danilevskaya has a PhD in Philology in Russian language at Voronezh State University. She is a co-organizer of educational program *School for Artists* at Voronezh Center for Contemporary Art. Danilevskaya has exhibited at many galleries throughout Russia, she took part in the 5th Moscow International Biennale for Young Art in 2016. She has curated and co-curated exhibitions in galleries and museums in Russia such as in Kramskoy Voronezh Regional Art Museum. Danilevskaya's works can be found in private collections in Russia, in The Gallery HLAM Collection in Voronezh and in The Street Art Museum in St. Petersburg.

### Artist's notes:

What could researching Otilia Adelborg's legacy mean? At first glance, from my perspective, I found her art practice a bit outdated and perhaps even conservative; Adelborg painted, illustrated and worked with lace-making. Studying her practice closer I discovered a pedagogical engagement in women's education and her contributions to children's literature. I asked myself, -how can I approach these activities? In *Radio Otilia* I'm trying to interweave coexisting voices in Gagnef and Dalarna. By recording them I mediate a polyphony of my view of this place. It is a participatory sound project, where several radio issues include interviews with local people, old symphonies from Gagnef alternated with contemporary music from Dalarna as well readings and re-readings of Adelborg's texts. The project aims to bring together the past and present of the region. The different parts of the community in brought into one soundscape create a super local context, as well an historical audio portrait of the community. By combining several types of narratives (first-person, third-person, fairy-tale and documentary) in English and Swedish, a sometimes contradictory image of this area appear.

## **Kristina Bength (b. 1984, Falun) SE**

Kristina Bength is a visual artist whose projects most often take their point of departure in the medium of photography and its status in society, both today and throughout the history. Of particular interest is how photography plays a crucial part in the making of social roles as well in the formation and consolidation of institutions on several levels: architecture and memory, habits and narratives, in total, their belief-system. The access point of these investigations is the archive, and in her work Bength tries to unfold the archive in spatial installations that make the archival material visible through the painterly process of interpretation. New stories arise. In recent years Kristina Bength has painted from literature rather than photography. She has investigated memories of rooms from literature also as editor and curator in collaboration with artist Cecilia Darle.

Kristina Bength is educated at Gerlesborgsskolan in Bohuslän, at Valand School of Fine Art in Gothenburg and at The Royal Institute of Art in Stockholm. Bength has had solo shows at Galleri Flach in Stockholm, LMD galerie in Paris, Ahlbergshallen in Östersund, Ebelingmuseet in Eskilstuna, Kiruna Stadshus and Trollhättan Konsthall. She has participated in group shows at Uppsala Art Museum, Gävle Konstcentrum, and hangmenProjects in Stockholm, and participated in art fairs such as Volta 5 in Basel, Volta 13 in New York and Le Salon du Dessin Contemporain in Paris. She has received one- and two-year working grants and Project grant from the Swedish Arts Grants Committee, the County Council of Dalarna Culture Grant, Kiruna Artist Grant, Byggnads Culture Grant, Axel Theofron Sandberg's Watercolour Grant from The Royal Swedish Academy of Fine Arts and Marianne & Sigvard Bernadotte's Art Fund Grant. She lives and works in Stockholm. 2014 Kristina Bength and Maria Nordin painted two watercolour paintings together, which they exchanged between their studios during five months. In parallel, they kept record of the process by writing letters to each other. The correspondence and the two paintings were exhibited at Thinking Through Painting at The Royal Art Academy and Galleri Magnus Karlsson, two different art spaces on two different floors in the same building in Stockholm. Letters, colour-samples and images from the different stages of the paintings were presented in the publication *Tudelad Chapter 1*.

### **Artist's notes:**

Ottilia Adelborg describes her painting activity as an independent subjectivity, separated from her own, a dialogue between her pen and herself. Quotes of Ottilia Adelborg is put next to quotes from the publication *Tudelad Chapter 1* by Maria Nordin and I, in which we ask if it is possible to merge our two subjectivities and evoke a third. I have invited Maria Nordin to take part in my installation and she has given me a set of painting instructions. Her colour instructions as well as my samples are painted in large scale. This principle of doubling is also present in the watercolour installation. A corridor consisting of watercolour paintings (depicting a scenography workshop) is presented. The vanishing point of each painting is perforated, and the central perspective of the opposite painting is seen through the small peephole. Outside the corridor a double perspective is possible. Inside the corridor the viewer is surrounded by the defining space of single perspectives.

## **Nuno Vicente (b.1981, Chartres) FR**

Vicente's art practice is characterized by the integration of natural elements infusing both the symbolism and the concept of his creations. Vicente's artworks vary between installation, sculpture, action and documentation, mainly through the use of text and photography. His research often yield site-specific projects, inspired by historic and prehistoric phenomenas that enable him to better understand the origins of culture. Ideas about ancient symbolism which he brings in to his contemporary art practice.

Vicente is educated at The Academy of Fine Arts of Caldas da Rainha in Portugal where he studied Painting and Plastic Arts. He has presented solo exhibitions at The Tropical Botanical Garden of Lisbon, Rock art museum of Cõa, Espaço 58 / AR SÓLIDO in Lisbon, recurring at Kunstraum João Cocteau in Berlin during the series Sculptures made of Earth, Water, Fire, Air; part I,II,III,V and VI, and at Galeria Paulo Amaro in Lisbon to name but a few. His work has also been presented in group shows in such venues as Museum Kramskoy in Voronezh, Czong Institute for Contemporary Art in Gympo, Museum of Art, Architecture and technology (MAAT) in Lisbon, SAVVY Contemporary in Berlin, Lazzaretto di Cagliari Centro Culturale di Arte in Cagliari amongst others. Vicente participated in the 2014 Varna Visual Arts Biennial, in Bulgaria. He was nominated for the 2007 edition of the prize millennium Anteciparte, and for the major price of artists in Portugal, in 2015 – the 11th edition of Prémios Novos Artistas Fundação EDP. Nuno Vicente was born in France and brought up in Portugal. He currently lives between Berlin and different sites throughout the Iberian Peninsula and the south of France, where he develops artworks within the landscape supported by Instituto Camões and the Embassy of Portugal in France.

### **Artist's notes:**

The landscape of Dalarna and its origins is particularly of interest to me. My research evolved from Adelborg's notes on the nature of paths and her interest in the many links existing between the local culture and the configuration of the land. I was struck by the magnitude of the meteorite that once created the Siljan Ring and spent time trying to understand its effects, unknown until the 1970's and to Adelborg. As a form of tribute to her, I created two artworks and activated them. The first one inspired by her walks; I made my own journey around the Siljan lakes shaped by the crater. Collecting stones from different locations that I have reworked and arranged into a ring. The second consists in the documentation of a falling sculpture inside the former lime quarry Dalhalla, almost at the center of the ring. The recorded sound of the sculpture hitting the bedrock layers from the different epochs is an attempt to get closer to the meteorite's impact and the formation of Dalarna.

## Anders Bergman (b. 1969, Gagnef) SE

Anders Bergman is a visual artist and musician. His art practice is a journey through diverse fields of expressions such as painting, installation, music, sound and performance – through which Bergman investigates flows of energy across a vast array of forms. This yields personal poetic translations, shaped as tactile and spatial collages. For instance, he conceives of music and sound as a sort of “floating architecture”, and in turn often thinks of paintings and installations as “frozen music”. Bergman often travels to create exchanges with artists and musicians in other places of the world. Driven by curiosity and artistic intuition, he blends fiction, his own background, research and other material he encounters to question and propose unexpected connections. Through his observations and discoveries Bergman asserts connections – “universal laws” – between seemingly disparate environments such as renovation sites and the vast lava covered landscapes of the Icelandic wilderness. His work can be seen as organic, ever-evolving transformation processes. Artworks that encourage the audience to join Bergman on a subtle yet potentially profound journey of deep linking and fresh thinking.

Bergman is educated at The Academy of Fine Arts in Helsinki. He has been exhibited in major events, galleries and museums in Finland, the United States, Russia and Sweden in such venues as Mänttå Art Festival in Helsinki, The City Sol Festival in New York, Dialogues, Art biennial in St. Petersburg, Gislaveds konsthall and Konsthuset in Stockholm. Between 2006 and 2012 he run the Art Space Bergman Gallery in Helsinki where he curated and produced shows with uncompromisingly experimental artists. Bergman is based in Helsinki, Finland since 2000.

### Artist's notes:

Even though I'm born and raised in Gagnef I discovered new things about Ottilia Adelborg's artistry through the project The legacy of Ottilia. Her interest in distant cultures and her collection of Dalmålningar, paintings from the Dalarna region became my point of departure when I arrived to Dalarna last summer. I had recently made a long trip to Benin and I approached the archive with Ottilia's collections and belongings with this recent experience in mind. I wanted to investigate what kind of world these Dalmålningar were made in, paintings which often presents stories from the Old Testament. My work has evolved by following different traces. Some of them led to Ethiopia where I travelled together with photographer Kari Marjanen. Other led to the woods, towards what is called “svedjebruksfinnar”, Finnish people who migrated to rural woodlands of Sweden during 17th century, and to the Finnmark county in Dalarna. The different references and my encounters have been created into an installation which suggests further stories.

## Malin Pettersson Öberg (b. 1979, Falun) SE

Malin Pettersson Öberg is a visual artist and filmmaker working in a variety of media. The artist explores the format of the essay in order to enquire how we perceive time and describe places and cultural or national identity. With a special interest in archives and historical material, in relation to how our built environments are shaped and shape us in return, her work focus on forgotten and overlooked phenomena. Through meditative and intimate narratives, the aim is to challenge existing orders and points of view and propose new ways of understanding and describing our surrounding world.

Pettersson Öberg is educated at The Konstfack University of Arts, Crafts and Design in Stockholm and has studied video and experimental film at EnsAD in Paris and the Royal Institute of Art in Stockholm. She has taken part in exhibitions and film festivals in Sweden and internationally, a.o., at Index – The Swedish Contemporary Art Foundation in Stockholm, JD Centre of Art in Bhubaneswar, India, Uppsala konstmuseum, Kalmar konstmuseum, Iaspis, and twice at both The International Short Film Festival Oberhausen and Bonniers Konsthall. Recently, her exhibition Modellarkivet inaugurated the new exhibition space Boxen at ArkDes, the former Architecture museum, in Stockholm. The exhibition will run through August 26th 2018. Pettersson Öberg's recent films are distributed by Filmform – the Art Film & Video Archive in Stockholm. She is a teacher and a founding member of the studio and project space Slakthusateljéerna in Stockholm, and a board member of NKF – The Nordic Art Association. Pettersson Öberg lives and works in Stockholm.

### Artist's notes:

As a visual artist I am often drawn to seemingly forgotten and overlooked phenomena. Arriving in Gagnef last summer to encounter the legacy of Ottilia Adelborg was therefore quite intriguing. Who was she, and what drove her in her comprehensive artistic endeavour? Introduced to her collection of newspaper clippings, mounted on archival sheets in eighteen cardboard boxes, I decided to work my way through the material. What would it tell me about Adelborg and her time, filtered through the eyes of our own?

In Ottilia Adelborg: Assembling the world?, a publication in the shape of a newspaper is unfolded into a spatial installation. Developed in close collaboration with artist and researcher Jacek Smolicki, the aim of the publication is to offer a glimpse into Adelborg's extensive and slightly random collection of magazine- and newspaper fragments. To me, her “archival impulse” speaks of a strong curiosity and sensitivity towards the surrounding world. Perhaps collecting and archiving can be seen as a way to take responsibility?

As a visitor you are invited to assemble your own copy of the newspaper. More information about it can be found inside.